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"THE TECHNICON."

ABOUT a year ago a scientific apparatus appeared in the United States, which, from the high praises it has received from the most eminent pianists of America, seems destined to prove of great assistance to pianoforte students, as being the solution of that very important problem, viz., *an entrance to the higher regions of executive art, by a less laborious and more economical method of developing the physical medium, the hand, than any means heretofore in vogue.*

The inventor, Mr. J. Brotherhood, a civil engineer of Canada, has recently brought the Technicon to England, and has already impressed some of our leading musicians with its great utility. As it is founded upon sound physiological principles, we take pleasure in giving to our readers the following, taken from a pamphlet written by Mr. Brotherhood upon the subject, in which he says:—

"When we consider the antiquity of the key-board as an art-appliance, and that at the time of its early application to musical instruments, so little manual dexterity was required to overcome the technical difficulties in the execution of the music of those times, we may rest assured that the specific object of the key-board was, and has since been, merely to place between the performer and the tones produced *the most perfect mechanical means for such tone-production*, and was not invented or intended as a 'scientific means for developing the hand.' Considering that the physical medium of the piano player, the hand, is such a beautiful, complicated piece of anatomical mechanism, and capable, by development, of being brought to a state of great sensitiveness, it is a subject for surprise (in view of the greatly increased technical difficulties of modern pianoforte music), that the physiological side of piano playing has not before this been brought to a more scientific, systematic, and economical basis. Is it not possible, in the endeavour to bring the physical medium to its utmost capacity, to so treat *the details* of the hand's mechanism from a scientific standpoint, in order to obtain quicker and additional

results *for* the key-board, rather than *by* the key-board only?

"At the present advanced period in pianistic art, there is probably nothing of more vital importance, than to soften that rigid course of monotonous technical work, which is intended for hand development, and without which development the piano player is helpless, and the non-attainment of which forms the great barrier to so many aspirants from entering into the higher regions of executive art.

"A prevailing fault of the present pianistic age, viz., 'the subordination of emotional life to the merely physical attributes of manipulative skill,' is largely due to unscientific methods in treating the complicated anatomical mechanism, which has to carry the mental emanations to the key-board: methods which too often kill, rather than develop the capacities of the hand 'as a medium of emotional expression.'

"It is true that some of the greatest artists have been blessed by Nature with more than usual development of a fine muscular and nervous system, and endowed in addition with great intuitive musical perception and a strong will-power to control their muscular and nervous force; but such cases are the exceptions, and in a few cases even phenomenal.

"Some great artists have attained great perfection of technique by an application of unusual intelligence, or the discovery and use of secrets which are not known to the general musical public or profession. Certain it is, however, that comparatively few out of the thousands of pianoforte students are enabled to so conquer the physical barriers imposed upon them by nature, as to make the hand 'the perfect exponent of the mandate of the will'; and even if once gained, what pianist is there but who knows the severe technical work that must be gone through daily in order to keep up to the high standard which has been reached by means of so much earnest application and toil?

"*By what system of culture can we best develop the physical powers of expressing the æsthetic faculties or power of musical art latent in the mind?*" is a question of the greatest possible importance to the future progress of the art of pianoforte playing, and demands the serious and unprejudiced attention of those pianists who seek to view

their art from the highest standpoint, and who wish to take the advantages which specific research in the realms of science can bring to their aid. The musical artist who shows slavish adherence to precedents, and who does not rise superior to prejudices, is likely to close *volumes* to himself and confine himself to a narrow line of study; he should rather accept the conclusion that his art must be accordant with the laws of advancement, adaptability, and common sense. To those who know not only the monotonous labour undergone and amount of time occupied by students and others in the practice of scales, exercises, &c., but also the bad effect upon the ear and nervous system of a sensitive musical nature, caused by the continual repetition upon the pianoforte of similar sounds of unsympathetic quality of tone, the benefits to be derived by the use of an apparatus which curtails the necessity of such monotonous practice to a minimum will be very apparent.

"The 'Technicon' is intended to supply this want in the much-needed reform for the development of pianoforte technique. Many pianoforte teachers have fallen into an entirely wrong and unreal method of regarding and teaching the acquirement of technique. It has been the general impression that the brain could by its own occult power produce its emotions upon the key-board, exercises and scales being used for giving dexterity and celerity of manipulation. The brain's emotions, however, have been unable to break through the barriers of obstruction on its path between itself and the key-board, and have been allowed to arrive at their destination mutilated and shorn of their greatest beauties. How many have given up pianoforte playing, after years of study and expense, on account of not being provided with the means of acquiring the power of expression, which would have secured them still amongst the votaries of musical art. Let us endeavour to shake off the incubus of 'monotony' from the pupil's studies, which only tends to warp the youthful instinct of 'enthusiasm.' Their enthusiasm cannot be fostered and augmented in a more sure manner than by supplying them with the means of securing material result, rapidly produced.

"Now, what is the result which is sought to be attained by the continuous practice of key-board exercises, &c.? It is, largely, that the muscular and nervous systems brought into action in pianoforte playing may be developed into vitality and strength. Considering the beautiful mechanism and complex arrangement of the human muscular and nervous systems, from the finger to the brain, surely there is room for science to step in and claim some right in providing means for developing the muscular organisation of the arm, wrist, and hand in an economic manner, so as to prepare it for the ever-increasing demands of modern pianoforte playing. The 'Technicon' has proved itself to be capable of producing a combination of good results in a short period of time, and it is of value not only for giving good technical results, but also in saving a vast amount of unnecessary monotonous practice, as above alluded to, thereby making the pianoforte a more attractive instrument both to the musical student and also the listening public.

"It must be acknowledged by all that the brain is the source which should have perfect control over the production of musical sounds, whether by means of the pianoforte or any other instrument. The hand is but the medium or machine which the brain uses for its purposes. It is therefore of vital importance that this medium be so developed as to be completely under the control of the brain power. It is a physiological law that before a muscle can exercise its function of contraction, a telegraphic communication, as it were (the act of volition),

must be transmitted to it, through the motor nerve from the brain, calling such muscle into activity. If, however, its powers of activity are in a sluggish, undeveloped state, it cannot readily respond to the mental call, and consequently it becomes a factor of inutility, and a bar to the proper working of the technical machine. It is also a physiological law that 'the function of an organ increases with its use'; consequently, by a proper development of the whole of the muscles of the hand, wrist, and arm, they can be made to respond most sensitively to 'the process of thought'; in fact, a perfect insulation of sensitive action between the brain and hand can be obtained, so that the mind can hold to its command the muscular action of the hand, together with the sense of touch.

"In his excellent work upon 'The Hand,' Sir Charles Bell says: 'Seeing the perfection of the human hand, both in structure and endowments, we can hardly be surprised at some philosophers entertaining the opinion of Anaxagoras that the superiority of man is owing to his hand, for it is in the human hand that we perceive the consummation of all perfection as an instrument, it being capable, by development, of executing whatever his ingenuity suggests.'

"How sensitive the touch of the blind becomes by constant development of the nerves and muscles of the hand; so that their loss of sight finds a substitute by a constant system of telegraphy to the brain, by means of sensitive nerves and muscles. Now this telegraphy can be reversed, and instead of being conveyed to the brain it can, by perfect development, be made to pass from the brain, through the nerves and muscles carrying the brain's expressions. To those who have heard the performances of the greatest artists this must be apparent. Modern pianoforte music is very exacting upon the capabilities of technique, and the hand's muscular system requires great development to enable it to acquire the strength and pliability of finger and wrist requisite to cope with the difficulties, not only mechanical, but also what may be called 'psychological,' which modern compositions contain. From the *il più forte possibile* to the *delicissimo* of 'Chopin' is such a vast range that it appears almost incredible that any human hand could be developed to such a consummate degree as to be capable of producing two such extremes. It is from a 'Titanic power' to a 'zephyrous delicacy,' with the beautiful mezzo-tints between. It finds in human mechanical invention its parallel in the ponderous steam-hammer, capable of striking a blow of many tons, and yet so completely under the control of the human brain operating it that its ponderous mass can be made to descend with such a subdued force as to crack the top of an egg as if it were done by the gentle touch of a spoon. Its gigantic strength lies subdued, but is ready at the instant call of its operator. So it should be with the hand for pianoforte technique, and it is with such ends as these in view that the 'Technicon' has been invented.

"In all of the arts there are two sides—the æsthetical side, represented by 'conception,' and the material side, represented by 'production.' It is the material side, or 'productive agency,' to which I call attention, and let us recollect that in none of the arts does the productive agency, or physical medium, take such an important part as in pianoforte playing.

"It may be considered as a first axiom in art that 'what the mind can conceive the hand should be able to execute.' Now, the mind can always conceive as much as the hand can execute, but the hand cannot always execute as much as the mind can conceive. Here, then, lies focussed the great drawback under which the pianist

labours, viz.: *the necessity of developing the hand's anatomical mechanism before art can be expressed*—the balancing of the executive powers with the interpretative powers.

"It is well known that the motions of the human frame are caused by the contraction and relaxation of muscles and counter-muscles. Each muscle has its counter-muscle, so as to produce forward and backward action in the movement of limb. When a muscle is undergoing the process of contraction, its counter-muscle (or muscle on the opposite side of the limb) responds by relaxation, thereby allowing motion of parts. If the counter-muscle, on the contrary, were to be also put into similar contraction, instead of relaxation, the result would be one of equilibrium of forces, and therefore no movement of limb would take place. If the power of contraction in the counter-muscle be only partially relaxed, the movement of the limb is modified in accordance with the degree of relaxation. Therefore, strength of movement in the hand's anatomical mechanism is governed by the contractive and relaxative powers of its muscular system, and strength of movement may be graduated in intensity by the controlling influence of *conscious relaxation, i.e., a relaxation governed by the brain power*. Now, as already stated, 'it is a physiological law that before a muscle can exercise its function of contraction or relaxation, a telegraphic communication, as it were, must be transmitted to it through the motor nerves from the brain.' Here, then, we meet that most vital point, *the connection of the brain's imperative volition with our physical frame*. Here is the meeting point of the *psychic and physical forces*, the point where *ideality* passes into the region of *reality*. How important is it, therefore, that such a vital point in the channel of transmission of the musician's emotional power should receive that attention which is its due, and yet has it not been too much ignored? Instead of its receiving that *specific attention* which its importance demands, it has not only been left to take care of itself, but, in too many cases, has become almost disconnected or uninsulated, so that instead of acting as a sensitive conductor of emotional expression, it can merely act as a mechanical muscle-puller of certain strong muscles, though exercising but little control over the weaker muscles. Now, each muscle that is called into action in pianoforte playing is exercised by the 'Technicon' *separately*; a certain pressure or resistance is brought into play upon a muscle under treatment (which pressure, as the muscle accumulates strength, is increased). Whilst a muscle is being thus exercised, the mind is enabled to *concentrate the full power of its volition upon the contraction and relaxation of such muscle*, the whole of the remaining contiguous muscles being in a state of quiescence (which is conducive towards gaining *conscious independence of parts*). It can be plainly seen that if a nerve connecting the brain with a muscle be made to transmit the *full intensity or concentration of volition* instead of volitive action *being divided up* amongst a quantity of nerves at a time (or in quick succession, as is the case in key-board exercise), such individual nerve must gain in its powers of conduction, for it is a physiological law that the 'function of an organ increases with its use,' and consequently, as the muscle with which it connects is gradually accumulating contractive strength, by continued exercise of its powers, so that the pressure upon it is correspondingly increased, so does its motor nerve become the medium of *increased power of connection* between it and the mental organ, thereby giving the latter an *increasing conscious control over an increasing strength of muscular action*. If a muscle is in a strong, healthy, well-developed condition,

it can respond promptly and *without evident effort* to the mental call. On the contrary, if it is in a weakly, undeveloped condition, it will be sluggish in its response, and before it can rouse itself from its lethargy, its stronger neighbours have overtaken it in the unceasing, onward march of *the tempo*, which demands *instant action*. The conscious control which the 'Technicon' gradually gives the brain over each muscle, is but the strengthening of conductive power for transmitting 'the vital spark of intelligence' from the brain to *each individual muscle*, thereby causing a completeness of the psychological circuit by 'subjugating strengthened muscular movement to mental control.'

"All piano players are aware that there are some muscles of the hand's mechanism that are weaker than others; it can be seen, therefore, that by devotion of extra time and attention to the exercise of these weak muscles by means of the 'Technicon,' they can be made to *accumulate strength*, and be gradually brought under *the brain's conscious influence*, thus giving equalisation of parts. The whole of the 'technical mechanism' being placed under this method of treatment, not only can its physical muscular force be increased, but its individual parts can be brought under the conscious control of the mind, so that 'technical power' becomes the result of *intensity of mental action and increased contractive muscular force*; and 'technical delicacy,' the result of *power, subjugated by the controlling influence of consciously graduated relaxation of strength*. The development into vitality and strength of the whole of the nerves and muscles of the pianoforte player's technical medium enables the transfer from the brain to the nerves and from the nerves to the muscles, to be effected without sensible effort, and this *effortless* control by the mental power over the muscular system, whether for strength or delicacy, is productive of that repose and effortless grace in execution which is characteristic of the highest art.

"Pianists are aware that the most satisfactory feeling in the hand for piano playing, is a feeling of relaxation of the muscles of wrist, hand, and fingers.

"To gain increased powers of relaxation in a muscle, it is necessary to increase, first of all, its contractive powers—in fact, increased relaxation is gained in a direct ratio with increased contraction.

"Now, the Extensor and Flexor muscles of the fingers, being very long, are capable, by contractive development, of attaining large relaxative qualities; but *both* of these systems of muscles must be developed, otherwise the lack of relaxation in the Extensors becomes a drag or barrier to the free and easy working of their counter-muscles or Flexors. This is one of the great drawbacks of using the key-board alone, as it does not equalise the powers of muscular contraction and relaxation on each side of the hand and fingers.

"The 'Technicon,' developing, as it does, *all* the muscles of the hand and fingers, tends to equalise the powers of contraction and relaxation in the muscles and relative counter-muscles, and hence the very satisfactory feeling which 'Technicon' exercise gives to the hand for piano playing, and which has been so universally acknowledged by the many eminent pianists and others who have used it.

"That some have by nature a finer development of nervous, muscular, and psychic force than others (in some of the greatest living *maestri* combined to such a degree as to be phenomenal), yet we are all clothed with the same anatomy, though there be difference in its quality. The painter or the sculptor (or the carpenter for that matter) has the same number of nerves and muscles, between the brain and the fingers, as the greatest of

pianoforte virtuosi; but a specific training and the constant passage of strong musical emotion from the powerful fountain of genius of the great maestro of the pianoforte, has rendered his nerves and muscles a most sensitive and powerful system of conductors of the brain's musical emanations; in fact, the nervous and muscular systems that are brought into play have become so sensitised, as to answer to the minutest wave of musical inspiration that may be given into their tender care for transmission to the key-board.

(To be continued.)

THE LETTERS OF SCHUMANN'S YOUTH.

BY FR. NIECKS.

OF the many contributions to musical biography that have made their appearance in recent years none equals in value and interest the "Jugendbriefe von Robert Schumann. Nach den Originalen mitgeteilt von Clara Schumann." (Letters of Robert Schumann's youth. Edited, after the originals, by Clara Schumann).^{*} The letters do what many-volumed biographies often fail to accomplish; they lay bare the whole nature of the man—his thinking and feeling, his artistic ideals and aspirations, and his way of studying and creating. And in doing this they supply a comment on the master's works, the like of which not even the most acute and imaginative interpreter could evolve out of his fertile brain after ever so long an examination and meditation. The comment is in part direct and in part indirect. But illustrative as Schumann's allusions to and discussions of not a few of his compositions are, the manifestations of his heart and mind throw a still more searching light on the artistic outcome of his life. Would that we had of every great composer an equally unequivocal portrayal of his inner being! Of course we have collections of letters of many distinguished musicians, but even where they are equally comprehensive they do not tell their tale with equal distinctness—not every man reveals himself in his letters.

What I said about Schumann's letters being a comment on his compositions will no doubt rouse to contradiction musicians of a certain type. I remember being seriously taken to task by one of the chief musical philosophers and guides of the English public (which in plain English means, by a critic of one of the great London daily newspapers), because I ventured to say that the understanding of a certain composer's works would be furthered by acquaintance with his extraction, education, natural disposition, tastes, &c. To me this seemed and seems still a truism. Indeed, whereas the *arbiter elegantiarum* in question holds that the art of a composer is a mere matter of craftsmanship, a way of cunningly combining sounds with which the character and life of the artist have nothing to do; I feel inclined to maintain that no composer whose life is not a comment on his works—or would be if we were acquainted with it—has the slightest chance of having bestowed upon him the epithet "great." But let me qualify this sweeping assertion by adding no modern, no romantic composer. Need I point out that all the truly great modern composers were romanticists? Romanticism is traceable in Gluck and even in Handel; Mozart was strongly tinged, nay, impregnated with it; Mendelssohn fed freely upon it; of Bach and Beethoven it was the very life-blood; and Weber, Schubert, Schumann, Chopin, Berlioz, Liszt, and Wagner, were possessed by it.

It may be said of the collection of letters before us, that it contains nothing absolutely new about Schumann, that all the traits brought out here were recognisable in the letters published by Wasielewski in his biography of the master and in the latter's articles written, with one exception, for the *Neue Zeitschrift für Musik*, and subsequently in part reprinted in book-form under the title "Gesammelte Schriften." But in the letters published by Wasielewski there were only occasional indications of Schumann's intellectual and emotional characteristics, and in the master's criticisms and other articles, where these characteristics present themselves distinctly, and, as it were, life-size, we are left to guess whether the strange peculiarities displayed are real or assumed. In the letters collected and edited by Mme. Schumann, on the other hand, we find an indubitable as well as full and clear exposition of the composer's inner being.

A comparison of the two collections of letters, which is worth making for its own sake, will explain my remark. As regards quantity, Wasielewski's is not much less than Mme. Schumann's. But while the latter extends from July, 1827, to May 31, 1840, the former extends from June 5, 1828, to June 17, 1854. Mme. Schumann's collection has besides the advantage of giving more material bearing on a shorter period, those of treating fully of six of the most interesting years of Schumann's life, the time when he was developing into a musician, and of containing almost nothing but letters to intimates. Till Mme. Schumann has completed her collection by a second volume dealing with the last sixteen years of her husband's life, Wasielewski will, however, be able to boast one special attraction—namely, letters addressed to musical celebrities like Ignaz Moscheles, Heinrich Dorn, Ferdinand Hiller, Franz Brendel, and Gustav Nottebohm, and such a distinguished poet as Friedrich Hebbel. Indeed, while noting the less self-manifesting nature of the letters contained in the earlier collection—an inferiority that attaches even to those otherwise charming letters addressed to his university comrade Töpken, his much-beloved sister-in-law Therese Schumann, and his highly-esteemed friend Henrietta Voigt—we must take care not to undervalue them, for they are quite a mine of interesting facts, although facts connected rather with the outer than the inner life. Among the letters in Mme. Schumann's collection, those addressed to his mother and to Clara Wieck, his future wife, excel all the rest in bulk and importance. Next to them come those to his Zwickau school-fellow Flechsig, his music-master Friedrich Wieck (the father of Clara), the above-named Henrietta Voigt, and several near and dear relations. The letters addressed to Rellstab, the editor of the Berlin musical journal *Iris*, Fink, the editor of the Leipzig *Allgemeine musikalische Zeitung*, Haslinger, the Vienna publisher, Hofmeister, the Leipzig publisher, and the *Capellmeister* Heinrich Dorn and G. W. Müller, are likewise all very interesting, but, for the most part, it is an interest different from that inspired by the letters to his mother and Clara Wieck.

The relation between the earlier and the later publication may perhaps be described as being somewhat like that existing between Berlioz's "Correspondance" and his "Lettres intimes"; only the distinction is more pronounced in the case of Schumann—a fact not difficult to account for. The German master's inner life was richer than the French master's, and his *intimité* was free from the adulteration of self-consciousness and the baneful tendency to pose, which so tyrannically possessed his great *confère*.

Were a biographer to depict, without citing documents, the character of Schumann as revealed by himself in

^{*} The publishers are Breitkopf and Härtel of Leipzig, who issued the first edition in 1885 and the second in 1886.

these letters, most readers would say he was fooling them, giving them fiction instead of fact, that there never was a real man like this. And now, with the letters before them, the great public will come to the conclusion—especially if his sad end is remembered—that Schumann was not all right in his mind. Notwithstanding the formidable authority of the *vox populi*, some, while admitting his originality, will nevertheless uphold his sanity. In a certain sense all distinguished men may of course be said to be more or less mad, more or less off their balance—namely, in the sense of differing from the average (normal?) man. And not only the man of genius is mad in this sense, but also (I think we must grant this if we wish to be thoroughly consistent), every truly good and virtuous man. Here the question suggests itself—no doubt, a shocking one to optimists—whether the cases of madness in the matter of virtue are not rarer than those in the matter of genius. Let it be remembered, however, in considering this question that false pretension to virtue is not so easily discovered as false pretension to genius. As regards the former, passivity and negative qualities go a long way; not so as regards the latter.

The keynote, or, let me rather say the foundation of Schumann's character, was what I cannot otherwise describe than as a high-pitched Jean-Paulism—that is, high-pitched in some respects, and in other respects the reverse. Indeed, neither the mixture of the ingredients was exactly the same in the two characters, nor were the ingredients themselves. The majority of English readers will not be much enlightened by my brief definition, as Jean Paul Richter's works have not been taken much advantage of by the English. Carlyle made repeated efforts to introduce him to them. But the nature of Richter's writings are too little in consonance with the tastes, sentiments, and ideas of the British public. In our day he has, even in Germany, become more talked about than read. What then is Jean-Paulism? Instead of making vain attempts at definition, I shall exemplify it from Schumann's letters. The inquiring reader, however, will do well to read or re-read Carlyle's essay "Jean Paul Friedrich Richter" (Vol. I. of Critical and Miscellaneous Essays), where he will find such expressions illustrative of the German prose-poet's style and matter as:—"Of this last element [the air]* indeed, his own genius might easily seem to have been a denizen; so fantastic, many-coloured, far-grasping, everyway perplexed and extraordinary in his mode of writing." "Figures without limit; indeed, the whole is one tissue of metaphors, and similes, and allusions to all the provinces of Earth, Sea, and Air; interlaced with epigrammatic breaks, vehement bursts, or sardonic turns, interjections, quips, puns," &c. "He is a humourist from his inmost soul; he thinks as a humourist, he feels, imagines, acts as a humourist. Sport is the element in which his nature lives and works." "He is a man of feeling, in the noblest sense of the word; for he loves all living with the heart of a brother; his soul rushes forth, in sympathy with gladness and sorrow, with goodness and grandeur, over all Creation. Every gentle and generous affection, every thrill of mercy, every glow of nobleness, awakens in his bosom a response, nay, strikes his spirit into harmony; a wild music as of wind-harps floating round us in fitful swells, but soft sometimes, and pure and soul-entrancing, as the song of angels!" In short, everything in the constitution of Schumann's character was romantic—his fantastic imagination, his playful humour, and above all his tender,

strong, warm, exalting, transcendental love. English readers of these letters may often be tempted to exclaim: "What sentimentality! what extravagance!" Let them do so, but let them accompany the words with a kindly smile, not a contemptuous sneer. If Schumann's unbosomings were merely dreams he dreamed, do not think, matter-of-fact reader, that the tone-poet's dreams are necessarily worth less than your own. "My dreams?" you ask, in astonishment. Yes, friend, your dreams, for your boasted realities are but dreams of a different, meaner, and less bright-hued sort.

The very first letter in Mme. Schumann's collection, addressed to his late school-fellow Flechsig, dated Zwickau, July, 1827, and written by Schumann in his seventeenth year,* when he was still a pupil at the gymnasium (high school) of his native town, might be taken as a fair sample of the whole series, showing us, indeed, the man *in nuce*. I shall, however, confine myself to quoting a few passages.

"Just now I was lying on my ottoman; young springs of times gone by were hovering around my tearful eyes, and the vanished pictures of my beloved ones formed themselves smiling into a dream, and when I awoke I had tears in my eyes and thy letter in my hands. Then all the joyful hours I had once spent with thee crowded upon my soul, and, exalted as well as melancholy, I went forth into nature and read there thy letter, and read it ten times, while over the lovely dying green of the bushy hills passed the last kiss of purple lips, golden cirri surrounding the pure ether, and—

"Forgive the non-appearance of the conclusion. Just when I was at the touching description of my miserable reality, wished to describe with tearful words the present, that mocking ape of the past, there came from the postmaster Schlegel the prosaic message to play the piano with him. The conclusion shall follow soon orally, but only after a bottle of champagne at the Swiss Sepp's."

"My Flechsig, not till now do I feel the pure, the highest love, which does not continually sip out of the intoxicating cups of pleasure, which finds its happiness only in tender contemplation—in adoration. Oh, friend! were I a Smile I would hover about her eyes, were I Joy I would gently caress through all her pulses; yes, might I be a Tear I would weep with her, and when she smiled again I would willingly die on her eyelash, willingly—cease to exist. I write in hieroglyphics: indeed, I shall hardly be able to decipher them to thee—to thee who knowest every fold of my heart. Friend, I [rest] and can be happy. Like a wide, wide evening landscape on which a rosy kiss of the sun is but faintly still trembling, so lies before me my whole life. Behold! I dream. A huge, huge mountain, bare and bushless, I see arise before my eyes, and an opening heavenly rose blooms on it, and I wish to reach the rose and be near it, and the mountain is steep, and the cliffs look down threateningly, and in vain the friend stretches out his imploring hand towards the rose; and, because he cannot obtain it, he is happy, he is a god, when he is allowed to adore the rose from afar, and to find in the divine contemplation all the heavens of his lost happiness. Friend, such dreams I dream—waking!"

"Feelings, my friend, are stars, which only guide when the sky is clear; but reason is a magnetic needle which continues to guide the ship when the stars are hidden and shine no longer. I will steer with this best of guides—would that it did not so often abandon the stormy path of the youth—to the longed-for north, yea, should it be even colder in this north than at the icy poles of—pure geometry."

(To be continued.)

NO APPLAUSE!

OF late years signs have not been wanting that a long-cherished and time-honoured institution was on the wane, succumbing to the combined attacks of internal corruption and decay, and the organised opposition of a somewhat exacting but artistic minority—the latter a legitimate attempt to react against the former. The frantic and feverish efforts of interested persons to "gull" the public by attempting to galvanise a moribund state of things into a semblance of healthy vitality by the stale expedients of

* In allusion to Jean Paul Richter's saying that Providence had given to the French the empire of the land, to the English that of the sea, and to the Germans that of—the air.

* Robert Schumann was born at Zwickau on June 1820. He died at Endenich, near Bonn, on July 29, 1856.

bouquet-throwing, wreath and flower-basket effects, organised encores, and the various vagaries of the *claque*, have at length so disgusted the better class of amateurs, that even the natural and spontaneous expressions of delight and satisfaction which, under other conditions, are so justifiable, have fallen into disrepute; and finally, the other day, at Prince's Hall, a formal declaration of war was promulgated. The redoubtable champion who on this memorable occasion upreared "a banner (*i.e.*, a programme) with the strange device": "No applause!"—and who, moreover, insisted, Gessler-like, on the obedience of the spectators—proved to be Professor Warr, of King's College. His action has by some been regarded as an eccentric novelty; but it would be more correctly described as merely the formal expression of a sentiment which has long been in the air, and which, on this occasion, attained the dignity (some will prefer to call it "the impudence") of a printed command, thereby obtaining at the same time "a local habitation and a name."

Most of us would be content with the enforcement of "no encores" pending the arrival of those halcyon days when dramatic and musical entertainments shall have matured into religious or semi-religious ceremonies; but, on the principle that it is always well to ask for much more than you expect to get, perhaps the severer demand, if insisted on, may result in some such offer of compromise by the enemy as would ensure this devoutly to be wished for consummation, on condition of a permission to applaud whenever the overcharged nerve centres can no longer stand the strain.

But it would, I think, be a mistake to attribute the Piccadilly veto entirely to the feeling against the encore nuisance and kindred abuses, which have recently, both in England and America, assumed such alarming proportions. Rather is it the outcome of a conviction that a work of art has about it something that should excite our reverence rather than our plaudits—our awe rather than our approval—something which, in fact, we might designate as "holy." A large number of isolated facts can be adduced in proof of this. Take, for instance, the wonderfully-enhanced effect of oratorios, &c., when given in cathedrals, as at our provincial festivals, and at several metropolitan churches. The habit of listening without applauding thus inaugurated in churches rendered the transition to similar silence in the concert-room comparatively easy in the case of sacred music; and several examples of this (not always, however, rigidly carried out) have been seen. Then must be reckoned the influence of the various Wagner societies all over the world. These, starting from the logical and healthy standpoint that the work of art was of higher import than the singers and actors concerned in its interpretation, refuse at their performances to allow the interruption of the music by a frivolous and vulgar display of approval of popular favourites, either after their vocal efforts, or, what is much worse, on their entry. These views, however, are not the sole property of the Wagnerians, since Hanslick (whom no one will accuse of Wagnerian leanings) said something to the same effect thirty years ago.* Later, Wagner himself, by his herculean and eventually successful endeavour to found at Bayreuth a theatre for festival performances of national—nay, European—interest, directed attention to the quasi-religious nature of the drama of ancient Greece, on which his ideal was avowedly founded; and a consequent awakening of cultured folk to hitherto unheard-of possibilities has been the result. Even Rubinstein, by no means an admirer of Wagner, has taken a leaf out of his book, and a few years ago expressed his wish that

his *Tower of Babel* and *Paradise Lost* should be known as "sacred operas," and performed in a specially-built theatre, which he proposed to call a "Church of Art."

Now, all this, as evidencing an increased reverence for art, and a dawning comprehension of the important place it might and should fill in our lives and thoughts, is admirable, and affords ground for the liveliest satisfaction. But gratifying as are these and other encouraging signs, there is, I fear, no reason to believe that art is yet in a condition to dispense with the "cleansing fires" of public opinion, expressed in the usual way. At the first blush, indeed, there would seem to be something incongruous in the notion of entrusting powers of arbitration on the merits and demerits of works of high art to the noisy expressions of the *demos*, backed in many instances by the *hoi polloi*. And if artists were always true to their mission; were priests and ministers of the True and Beautiful, this would be so. But, alas! how seldom is this the case. Take, for instance, their own constantly reiterated plea that applause is necessary "for the encouragement of the artists." What could be more significant of their abdication of the "priestly" or "ministerial" functions? The artist who is not content to strive for the realisation of his ideal, oblivious of the approval of those whom, by the very nature of the case, he is supposed to be competent to elevate (and his superiority to whom, in his own particular branch, is, therefore, tacitly assumed), may rest assured he is without that divine *afflatus*—that "Dæmon," as Socrates called the "inner voice"—which impels its possessor almost irresistibly to act in a certain manner, as if, so to speak, he were doing little more than deliver a message. Such a one invariably allows the level of excellence at which he should aim to be selected for him by those to whom, logically, he ought to serve as a guide. And since, in the competitive struggle for supremacy, the value of an appeal to "our kind friends in front" has been found considerable, our public has been entrusted with a power and saddled with a responsibility which has gradually become to the majority of our performers an absolutely necessary "ballast" repressive as well as stimulative. Under the present conditions of our national life, therefore, to deprive the public of its expression of opinion, would be to open wide the floodgates to a tide of incapacity and inanity, compared to which our present mediocrity would be genius itself.

From the incessant encores of a ballad concert to "no applause" is a "far cry"; but the fact that public attention has now been drawn to both extremes induces a hope that a *via media* may be ultimately arrived at. As Burke says:—"The harmony of the universe is drawn from the reciprocal struggle of discordant powers." E. F. J.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

By E. PAUER.

(Continued from page 127.)

COMPOSERS OF DRAMATIC MUSIC.—OF ITALY, SPAIN, AND PORTUGAL.

- 1717—(?). CHIARINI, PIETRO; b. at Brescia, d. (?). Of his operas only the titles "Achille in Sciro," "Statira," and "Argenide," are known. Details are wanting.
- 1718—1776. SCARLATTI, GIUSEPPE (according to some authorities a grandson of Alessandro Scarlatti, but not a son of Domenico Scarlatti); b. at Naples, d. at Vienna. Up to 1756 he composed the operas "Pompeo in Armenia," "Adriano in Siria," "Ezio," "Gli effetti della gran madre Natura," "Merope," "De gustibus non est disputandum," and "Chi tutto abbraccia nulla stringe." Six other operas were composed for Vienna.

* See MONTHLY MUSICAL RECORD for August, 1884.

- 1719—(?) CIAMPI, LEGRENZIO VINCENZO (see page 126).
1704, Francesco Ciampi, a violinist, was born at Massa.
- 1720—1794. COCCHI, GIOACHIMO; b. at Padua, d. at Venice, as chapelmaster of the Conservatorio degli Incurabili. 1743, "Adelaide" (Rome). 1750, he had moderate success as opera composer in Naples. 1757, he was active as teacher of singing in London. 1773, he returned to Italy (Venice). Of his operas the following titles are known: "Siroe," "Arminio," "Le Donne vendicate," "La Mascherata," "Il Pazzo glorioso," "Rosaura fedele," "La Clemenza di Tito," "Le Nozze di Dorina," "Tito Manlio," "La famiglia in scompiglia," &c., &c.
- 1720 (?)—1770 (?). SCOLARI, GIUSEPPE; b. at Vicenza, d. (?). All biographical details are wanting. The following titles of his operas are known: "Pandolfo," "La Fata maravigliosa," "Olimpiade," "Il Vero d'oro," "La Cassina," "Artaserse," "Il Ciarlatano," "Alessandro nell' Indie," "Cajo Mario," "Tamerlano," "La Schiava riconosciuta," &c., &c.
- 1724 (25?)—(?). SCIROLI, GREGORIO; b. at Naples, d. (?). Pupil of the Conservatorio della Pietà de' Turchini; teacher of harmony at the Conservatorio "de' Figliuoli dispersi" of Palermo. Here, as also in Naples, the following operas were performed: "Ulisse errante," "Achille in Sciro," and "Merope." Time and place of death are unknown.
- 1725—1792. CASALI, GIOVANNI BATTISTA; b. at Rome, d. there (not certain). 1740, the opera "Campaspe" was performed in Venice. He was the teacher of Grétry.
- 1727—1779. TRÀETTA, TOMMASO; b. at Bitonto (Naples), d. at Venice. Pupil of Durante. Composer of the operas "Farnace" (1750), "Ezio," "Il Buovo d'Antone," 1758, "Ippolito ed Aricia," from 1758 until 1765 he was chapelmaster of the Duke of Parma. "Ifigenia in Aulide" and "Armida" were given in Vienna. Besides these, the titles of twelve other operas are known.
- 1727—1803. PUGNANI, GAETANO; b. at Turin, d. there. He was a famous violinist, pupil of Somis and Tartini. Composer of the dramatic cantatas "Issea" and "Aurora"; and of the operas "Tamas Kulikan," "Adone e Venere," "Nanetta e Lubina," "Achille in Sciro," "Demofonte," "Demetrio a Rodi," and of the heroic ballet "Coreso e Calliroe."
- 1727—1804. GUGLIELMI, PIETRO; b. at Massa Carrara, d. at Rome. Pupil of Durante, who said that he tried to transform Guglielmi's donkey's ears into musical ears (di queste orecchie d'asino fare orecchie musicali). In 1755 his first opera was performed in Turin; from 1755 until 1793 he is said to have composed 79 (according to others almost 200 (?)) operas. He excelled particularly in the opera buffa. Of his principal and most successful operas the following titles deserve to be named: "I due Gemelli," "I Viaggiatori," "La serva innamorata," "I fratelli Pappa Mosca," "La Pastorella nobile," "La bella pescatrice," "Didone," and "Enea e Lavinia."
- 1728—1800. PICCINI (PICINNI), NICOLÒ; b. at Bari (Naples), d. at Paris. Pupil of Leo and Durante; from 1754—1776 he composed 136 operas, of these 88 are still known.
- 1729—18 (?) FISCHETTI, DOMENICO; b. at Naples, lived still (1810) in Salzburg. Pupil of the Conservatorio di S. Onofrio (Naples). 1776, appointed in Dresden, afterwards in Salzburg, as chapelmaster of the Cathedral. In Italy he composed the operas "Solimane," "La Sp. ziale," "La Ritorna di Londra," "Il Signor Dottore," "Il Siface," "Il Mercato di Malmantile," "La Molinara," &c.
- 1730 (1738?)—1808. GHERARDESCA (GHERARDESCHI) FILIPPO; b. at Pistoja, d. at Pisa. Pupil of Bosamelli, and 1746 of Padre Martini. Composer of the operas "Il Curioso indiscreto," "I Visionari," "La Contessina," "L'Astuzia felice," "I due Gobbi" (between 1763 and the few following years).
- 1730—1796. UTTINTI, FRANCESCO; b. at Bologna, d. at Stockholm. In Italy he composed "Il Rè pastore"; in Stockholm (1774), the operas "Alina, Queen of Golconda," "Anenias in Carthage," "Thetis and Peleus," and the choruses to Racine's "Athalie."
- 1729—1802. SARTI, GIUSEPPE; b. at Faenza, d. at Berlin. Pupil of Padre Martini; his first opera, "Pompeo in Armenia," was given in 1751. 1756, he went to Copenhagen; 1765, he returned to Italy; 1769, he was in London; 1770, he returned again to Italy, but was appointed 1784 as Imperial Chapelmaster in St. Petersburg. He composed 44 operas, of which "Giulio Sabino," "Le Gelosie villane," and "Le Nozze di Dorina," are the best.
- 1730—1827. RUTINI, GIOVANNI MARCO; b. at Florence, d. there. Pupil of the Conservatorio di San Onofrio (Naples). From 1754 till 1766 he resided in Prague. Composer of the operas "Gli Sposi in maschera," "Amor industrioso," and "Vologesco;" these were performed in Modena and Florence.
- 1731—1793. PERILLO, SALVATORE; b. at Naples, d. at Venice. Pupil of Durante. Between 1757—1799 the following operas were performed (mostly with great success): "Berenice," "La buona figliuola," "I Viaggiatori ridicoli," "La Donna Girandola," "La Finta semplice," "La Villeggiatura," "I Tre Vagabondi," and "Demetrio."
- 1732—1824 (sic). TRITTO, GIACOMO; b. at Altamura (Naples), d. at Naples. Pupil of Caffaro. 1799, Professor of Harmony at the Conservatorio "della Pietà" (Naples). He composed 26 operas and cantatas.
- 1734—1786. SACCHINI, ANTONIO MARIA GASPARO; b. at Puzzuoli, d. at Paris. Pupil of Durante (with Piccini and Guglielmi). 1762, his opera, "Semiramide," had great success; 1771, he left Italy; 1772—1782, he was in London; 1782—1786, in Paris. He composed about 60 operas.
- 1735—1786. AROS (AVOSSA), GIROLAMO; b. at Malta, d. at Naples. Pupil of Leo and Durante. 1756—1757, conductor of the Italian Opera (London). Composer of the operas "Tito Manlio," "La pupilla e 'l tutore," "La serva padrona," "Ifigenia in Aulide," "Artaserse," "Adriano." 1758, teacher of the Conservatorio "della Pietà de' Turchini."
- 1735—1827 (sic). OTTANI, ABBATE BERNARDINO; b. at Bologna, d. at Turin. Pupil of Padre Martini; 1757, chapelmaster of the monastery San Giovanni in Monte; 1760, chapelmaster of the Hungarian College (Bologna). From 1767 until 1789 he composed the operas "Amore senza malizia" (Venice, 1767), "Maestro" (Munich), "L'Isola di Calipso," "Catone in Utica," "La Sprezzante abbandonata," "Le Nozze della città," "L'Industria amorosa," and "Fatima" (Turin, 1779), "Arminio," "Le Amazoni," "Le Clemenza di Tito."
- 1736—1797. ANFOSSI, PASQUALE; b. at Naples, d. at Rome. Pupil of Piccini. His first opera, "Cajo Mario," was written for Venice (1769); "L'Incognita perseguitata" (Rome, 1773). He composed 46 operas.
- 1736—18 (?) TOZZI, ANTONIO; b. at Bologna, d. there (?). Pupil of Padre Martini. Composer of the operas "Tigrane," "L'Innocenza vendicata" (Italy), "Andromace," "Rinaldo" (Brunswick), "La Seroa astuta" (Munich). Eight of his operas are still known.
- 1737—1788. PRATI, ALESSIO; b. at Ferrara, d. there. Pupil of Bighetti. 1767, he went to Paris as chapelmaster of the Duke of Penthièvre. Composed here the opera "L'École de la Jeunesse." 1744, in Petersburg. 1781, again in Turin as royal chapelmaster; went, 1782, to Florence. Here the operas "Ifigenia in Aulide" (1784), and "Semiramide" (1785). "Armida abbandonata" (Munich), "Olimpiade" (Naples, 1786), "Demofonte" (Venice, 1787).
- 1737—1801. BERTONI, FERDINANDO; b. on the island Salò, near Venice, d. at Venice. Pupil of Padre Martini. Composer of 30 operas, of which "Orfeo" (1776) obtained the greatest success.
- 1738—1797. BORONI, ANTONIO; b. at Rome, d. there. Pupil of Padre Martini (Bologna), and of the Conservatorio della Pietà (Naples). Composer of the operas "L'Amore in musica," "La notte critica," "Alessandro in Armenia," "Sofonisba," "Le Villeggiatrici ridicole." 1764, in Prague, the opera, "Siroe." 1765, in Dresden, the operas, "La Moda," "Il Carnevale," and "Le Orfane Soizzere." 1770, Chapelmaster in Stuttgart; here he wrote, "Ricimero," "La Donna instabile," "Eumene," and "Artaserse."

- 1739—1802. MILLICO, GIUSEPPE; b. at Naples, d. there. Composer of the operas "La pietà d'amore," "La Zeliada," "Norma per far dormire li bambini."
- 1739—1777. VENTO, MATTEO; b. at Naples, d. in London. Composer of the operas "Il Bacio," "La Conquista del Messico," "Demofonte," "Sofonisba," "La Vestale," "Artaserse" (London).
- 1740—1791 (?). ZANETTI, FRANCESCO; b. at Volterra, d. in London. Composer of the operas "Antigono," "Didone abbandonata," "Le Cognate in Contesa." Of his other operas nothing is known.
- 1740—1791 (?). BORGHI, GIOVANNI BATTISTA; b. at Orvieto, d. (?). 1770, chapelmaster of the Santa Casa of Loreto. Operas: "Ciro riconosciuto" (Venice, 1771), "Alessandro in Armenia" (1768). Later operas are: "Eumene," "Picimero," "La Donna instabile," "Piramo e Tisbe," "Olympiade," "La Morte di Semiramide."
- 1740 (1749?)—(?). ASTARITA, GENNARO; b. at Naples, d. there. Successful composer of comic operas, of which "Circe e Ulisse," "Il Divertimento in Campagne," "Il francese bizzarro," and "Il perruchiere," were the most popular.
- 1740—180 (?). MARESCALCHI, LUIGI; b. at Rome, d. at Naples. Pupil of Padre Martini (Bologna). 1784, he composed for Piacenza the operas "I Disertori felici" and "Andromeda e Perseo" (Rome). "Romeo e Giulietta" (Rome, 1789). Other details are wanting.

(To be continued.)

Foreign Correspondence.

MUSIC IN LEIPZIG.

June, 1886.

DURING the last month we made a very interesting acquaintance with Herr Heinrich Bötel, the tenor, who a few years since was discovered by the director of the theatre in Hamburg—Herr Pollini. Herr Bötel sang the part of Manrico in Verdi's *Troubadour*, and that of Raoul in the *Huguenots* by Meyerbeer. He gained an enormous and well-merited success, for which he has to be thankful, in the first place, to the brilliancy of his fresh, extensive, and well-cultivated voice; in the second, to his spirited execution and artistic method of singing. His acting leaves much to be desired, as it is for the most part merely conventional, but still it is not quite inefficient. His success was assured. Endless recalls and numerous demands for encores. The performance of the *Troubadour* was otherwise capital. The chief parts were entrusted to Frau Baumann and Herr Perron; Fräulein Riegber, from the court opera in Braunschweig, who was the Azucena, gave a less valuable rendering than was expected, as she was apparently rather indisposed. In the *Huguenots* Frau Moran-Olden shared with Herr Bötel the honours of the evening.

There has been an absence of novelty during the season, but this is to be made up shortly. Next season, the new opera by Victor Nessler, *Otto der Schütz*, is to be given. Should it prove as successful as the *Trompeter von Säckingen*, which has been like a gold mine, both composer and theatre director will have to be congratulated.

In spite of a tropical heat, we have to report of two concerts of consideration. By a strange chance, a concert of the Bach-Verein and one of the Liszt-Verein followed each other within a few days. A greater contrast in the programmes of the two concerts cannot be imagined. In the one we heard a concerto for two violins with accompaniment of stringed instruments, the pianoforte concerto in D minor, likewise accompanied, both by Joh. Seb. Bach; an air from Judas Maccabæus, by Handel;

English madrigals by John Dowland, Thomas Morley, and John Bennet; four old German songs, set by Otto Kade; the 116th Psalm for choir, by Heinrich von Herzogenberg; and, finally, some songs by Brahms and Franz. At the other concert, a sonata in B minor, by Franz Liszt, three songs by Liszt, Hexameron by Liszt, Thalberg, Chopin, Czerny, Herz, and Pixis; Doloroso by Adolf Tensen, and last, though not least, the quartet in E flat major, Op. 127, by Beethoven. In this Liszt concert, Herr Arthur Friedheim, who makes great progress as virtuoso, took part. He seems to preserve all his excellent qualities of mind and spirit, notwithstanding his success. The excellent quartet union, formed by Herren Brodsky, Becker (son of the famous Jean Becker), Sitt, and Klengel, won new laurels by their excellent rendering of Beethoven's quartet. With warm acknowledgment we may speak also of the Grossherzoglich-Sächsische court opera singer, Fräulein Louise Schärnack, from Weimar, who possesses a sympathetic and richly-melodious alto voice. At the Bach concert, conducted by Herr Hans Sitt, we heard a psalm by the former well-merited leader of the Bach-Verein, Herr von Herzogenberg, that was not able to give us as much pleasure as many of his other compositions. It is of too great a length, and deficient in fresh invention. The execution of all the choral works, especially of the charming English madrigals, was careful and good. It is a pity, however, that the quality of the voices—the members of the Verein—leaves much to be wished for. They sadly need recruiting with some fresh and youthful tone. But it is, we admit, difficult to inspire in youth an ardent admiration for the choruses by Bach, which the society chiefly delights in, the introduction of works by other writers than Bach at the last concert being an exceptional thing. A young English lady, Fräulein Fanny Bristow, won the sympathy of the public by her performance of an air of Handel and other songs. She sings with good feeling, and uses her voice judiciously. There was an element of extraordinary delight in hearing the concerto for two violins by Bach. It was excellently played, especially in the slow movement by the Herren Brodsky and Sitt. On the other hand, the slow movement in the pianoforte concerto, played dexterously enough by Herr Willy Rehberg, did not charm the public. Without denying that this movement is the weakest of the concerto, we still believe that it might be played with far greater effect than that produced by Herr Rehberg. The little Thuringian place, Sondershausen, has been made lively by the assembly of the the XXIII. union of artists of the General German Music Union (Allgemeiner deutscher Musik-Verein). In spite of a tropical heat, six concerts were given, mostly made up of new works never performed before.

Among the Liszt pieces given besides his oratorio, "Christus," there were the four symphonic poems, "Hamlet," "Berg-symphony," "Ideale," and "Hunnenschlacht;" the "Todtentanz," for piano with orchestra; these latter five works were presented on one evening. Artists as well as hearers may be admired for their endurance of such a day's work.

The composers whose works were played also were d'Albert, Bird the American, the new composer Anton Bruckner from Vienna, Brahms, Draeseke (these two last both represented by pianoforte concertos), Leopold Damrosch, Meyer-Olbersleben, Müller-Hartung, Metzendorf, Nicodé, Schutz-Benthen ("Am Rabenstein" orchestra piece), Tchaikoffsky, Urspruch, Valentin, Wagner, &c., whilst a great many soloists were employed. The singers, Herren, Dierich, Günzburger and Scheidemantel; Fräulein Marianne Brandt, Breidenstein, Müller-Hartung, and Schärnack; the piano players d'Albert, Siloti, Friedheim,

and Urspruch, Frau Rappoldi-Kahrer, Fräulein Hertzner; the violinist Halir with his quartet party; and Concertmeister Grünberg from Sondershausen, also with his quartet party; the violoncello player Julius Klengel, &c., all made up an interesting gathering.

The chief conductor of the feast was Herr Hofcapellmeister Professor Carl Schraeder, who won universal acknowledgment for his skill and ability. As a contrast to this programme of the Tonkünstler-Versammlung, may be mentioned that of the "Niederrheinische Musikfest" in Cologne, which took place at Whitsuntide; Wagner and Brahms represented the modern, and Gluck, Mozart, Beethoven, Handel, &c., the older schools of music, good enough for ordinary people, but not very attractive for the long-haired advocates of æsthetic culture and higher development.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, June 12th, 1886.

THE Hofopera endeavoured to impart to the final representations a special charm by admitting some Gäste. Since the middle of May we have heard the following singers:—Frau Materna (as Selika, Brünnhilde in the *Walküre*, *Siegfried*, and *Götterdämmerung*), Frau Sthamer-Andriessen, from Leipzig (as Elisabeth in *Tannhäuser*, *Valentine*, and *Senta* in the *Flying Dutchman*), Herr Paul Greeff von Cassel (as Marcel, Gunther in the *Walküre*), Herr Carl Speigler, from Carlsruhe (as Gaveston in *La dame blanche*), Herr Albert Niemann, from Berlin (as Siegmund in the *Walküre*). Regarding Frau Materna there is nothing new to say; her appearance as Selika was an act of expediency, as the performance of *Tristan und Isolde* was obliged to be postponed. Frau Sthamer-Andriessen was invited with the view to an engagement; she exhibited many good qualities, and was rewarded with much applause, but at present nothing has been resolved upon. Herren Greeff and Speigler were engaged perhaps to fill up the post of the unfortunate Scaria, but both are wanting in strength of the deeper tones of the voice. Herr Niemann is an almost yearly Gast, who is always welcome; what his voice has lost in quality he compensates a hundredfold by the dramatic finish of his acting. Among the first appearances in new rôles, Herr Reichmann, as Wotan, attained a good result, though his voice, which is a baritone, has not, of course, the force of a basso profundo; Herr Winkelmann as Arnold (Tell), Frau Papier as Sieglinde, Frau Kaulich as Fricka (both impromptu substitutes, and not having had the opportunity of any rehearsal), Frau von Náday as Susanne, Frau Schläger as Brünnhilde (an experiment, which for the present can only be regarded as such, though her reception was a good one). Mozart's *Nozze di Figaro* and *Così fan tutte* were both repeated. In the latter, Frau Pauline Lucca took leave for her holidays. As Herr Müller, the lyrique tenor, is away resting, Herr Walter, our veteran and "Ehrenmitglied," sings his rôles. In his golden youth he was inimitable as George Brown, Richard (in the *Maskenball*), and others. The last three days of the opera were announced with *Lohengrin* (Herren Niemann and Speigler), *Der Trompeter von Säckingen*, and *Tannhäuser* (likewise with Niemann and Speigler). After which the Hofchauspieler from the Burg will give a series of representations till the end of the month. For next season the operas *Marfa*, by Hager (recte Haslinger, and year by year promised), *Cid*, by Massenet, and *Merlin* by Goldmark, his second opera (his first, *Die Königin von Saba*, first performed in Vienna, March, 1875); and on the hundredth anniversary

of C. M. von Weber's birthday, Dec. 18th, will be represented his *Euryanthe*, written for Vienna, and there first given in 1823.

Operas performed from May 12th to June 12th:—*Fata Morgana* (four times), *Robert der Teufel*, *Walküre* (twice), *Freischütz*, *Siegfried*, *Così fan tutte*, *Der Trompeter von Säckingen* (five times), *Götterdämmerung*, *Königin von Saba*, *Tannhäuser* (twice), *Postillon von Lonjumeau*, *Hochzeit des Figaro*, *Aida*, *die Hugenotten*, *Fra Diavolo*, *Troubadour*, *der Fliegende Holländer*, *Wilhelm Tell*, *die Weisse Frau*, *der Maskenball*.

OUR MUSIC PAGES.

THE composer of the piece selected for this month's music pages, M. Moritz Moszkowski, needs no introduction to our readers. He is well known to them both by the detailed notices of his works which have been given from time to time, whether in the form of reviews or critical remarks in the course of a performance, and by occasional musical examples which have appeared under the present heading. The composition now given is the fourth of five dainty little works which the composer calls "Miniatures," Op. 28. Like the majority of his writings for the pianoforte, it is piquant in idea and artistically worked out. The subject is interesting and attractive, and those who study it will find ample reward in the pleasure it gives, and the elevating influence it is calculated to exercise.

Reviews.

Concert-programme Music for the Pianoforte. Third series. London: Augener & Co.

THIS series of concert-programme music was evidently suggested by Rubinstein's historical concerts. The pieces that have been sent to us for review are the variations on "The Carman's Whistle" by William Byrd (1538-1623), the variations on "The King's Hunting Jig" by John Bull (1563-1628), "Le Rappel des Oiseaux" and "La Poule" by J. Ph. Rameau (1683-1764), the Romance in D minor by R. Schumann, and "Auf dem Wasser zu singen" by Schubert-Liszt. The advertisement on the title-page includes, however, other pieces executed by the Titan of the pianoforte, namely: D. Scarlatti's "Cat's Fugue," "Handel's Harmonious Blacksmith," Couperin's "Le Reveille-Matin," and compositions by Ph. E. Bach, Schubert, Weber, Mendelssohn, Schumann, Moscheles, Henselt, Liszt, &c. All these compositions are standard works, and universally known and appreciated. There remains, therefore, to us nothing but to announce their publication, the seasonableness of which is not likely to be called in question. Of the elegant get-up of the concert-programme music we have spoken before.

Œuvres choisies pour Piano. Par EDGAR DEL VALLE DE PAZ. London: Augener & Co.

WE have to-day before us Nos. 13, 14, 15, 16, and 17 of the select works of Signor Edgar del Valle de Paz, the earlier numbers of which we noticed at some length last month. They are the dainty *Air de Ballet*,

the nimble *Rigaudon*, and the lively *Tarantelle* from Op. 29 (*Morceaux de Salon*. Cah. iv., Nos. 4, 5, and 6); and the Schumannesque dreamy *Improvisation* and humorous *Allegro Valse* from Op. 32 (*Improvisations*, Nos. 1 and 2)—all of them delightfully exquisite gems.

Seconde Rhapsodie Hongroise pour Piano. Par F. Liszt. (Edition No. 8219, net, 1s.) London: Augener & Co.

LISZT'S rhapsodies are becoming more and more popular: the originals are frequently played by *virtuosi* at pianoforte recitals, and arrangements are perhaps even more frequently heard at orchestral concerts. Dr. Hans Richter has made their execution one of the three specialties of his band, the other two being the execution of the works of Beethoven and Wagner. *Esprit* is the inspiring genius and piquancy, the predominant quality, of these compositions of Liszt's, which indeed may be aptly called *jeux d'esprit*. The second of the *Rhapsodies hongroises* (c sharp minor, $\frac{3}{4}$ time) is, if we mistake not, that which has ingratiated itself most with the public. But let would-be executants remember that the intended effect is not obtainable without a great deal of daintiness and force, sprightliness and gloom, unrestrained sportiveness and intensest passion, and above all capriciousness, verve, and audacity.

Dumka a Furiant pour Piano; Op. 12. Par ANTONIN DVOŘÁK. (Edition No. 6,121; net, 1s.) London: Augener & Co.

DVOŘÁK'S later works having made him a favourite in this country, it is but natural that the earlier ones that had not yet found their way across the North Sea should excite the curiosity of his admirers. The *Dumka* (elegy) and *Furiant* (a dance) satisfy this curiosity in a very gratifying manner. Traces of originality are present in both pieces, especially in the more extensive and elaborate *Dumka*. Although within easy grasp of even a mediocre pianist, and capable of being made effective without much difficulty, it would yet seem as if the piano was not the true element of the composer. Only an orchestra could do full justice to his ideas. This, however, is more emphatically the case of the *Furiant*, which in form and context resembles a scherzo, than of the emotionally varied *Dumka*, the keynote of which is a touching, sweet melancholy.

Barcarolle, Tarantelle, et Souvenir d'une Mazurka, pour le Piano. Par M. GLINKA.

Deux Feuilles d'Album, pour le Piano. Par ST. MONIUSZKO. London: Augener & Co.

WITH the above-indicated items Messrs. Augener & Co begin a new series of pianoforte pieces under the title of *Compositions modernes et brillantes*. Of Michael Glinka (1804—1857), one of the most highly esteemed Russian composers, who has been called the Berlioz of Russia, very little is known in this country; his orchestral composition *La Kamarinskaia*, and one or two vocal pieces from his operas *The Life for the Czar* and *Ruslan and Ludmilla*, probably mark almost the whole extent of our

acquaintance with the master. The Polish composer Stanislas Moniuszko (1819—1872), the author of as many as fifteen operas, is still less known in this country than Glinka, in fact, is not known at all. Under these circumstances anything to further our acquaintance with them cannot but be welcome. Moniuszko's *Deux Feuilles d'Album* (two mazurkas) are trifles distinguished by prettiness and simplicity, and also by national colouring. Of Glinka's *Barcarolle*, *Tarantelle*, and *Souvenir d'une Mazurka*, we may respectively predicate insinuating grace, fulness, light-limbed activeness, and piquant fancifulness.

Novelletten. Zwölf kleine Salonstücke für das Piano forte Von CORNELIUS GURLITT. London: Augener & Co.

THE publication of a *Ländler* (No. 10), a *Polonaise* (No. 11), and an *Elfin dance* (No. 12), completes Gurlitt's Op. 141. Had we to examine these compositions according to the degree of their excellence, we would give the highest marks to the fresh *Polonaise*, the second highest to the light *Elfin dance*, and the lowest to the less happily inspired, although by no means despicable, *Ländler*.

Cecilia. A collection of organ pieces in diverse styles Edited by W. T. BEST. B. XXVII. (Edition No. 8,727, net, 1s.) London: Augener & Co.

THE last instalment of *Cecilia* (Book XXVII.) brings an Andante (a posthumous work in A major, $\frac{3}{4}$) by Henry Smart, and a Fugue (in c minor, C) by J. L. Krebs. Henry Smart (1812—1879) numbers among the most talented English composers of this century, and his organ pieces form one of the branches of musical composition in which he excelled. The Andante under discussion is a charming, somewhat Mozart-like composition in the true organ style. It ought to be a *répertoire* piece of every organist. Johann Ludwig Krebs (1713—1780) proves by his capital fugue in c minor that he was a man of talent, and had profited by J. S. Bach's teaching.

Ballade pour Violon avec accompagnement de Piano. Op. 15. Par ANTONIN DVOŘÁK. (Edition No. 7,365, net, 1s.) London: Augener & Co.

WHERE there are two inclined to sigh, groan, fume, and rage—in short, to pour out their very soul in sadness and despair, let them take up this piece; they will find in it their heart's desire, and, no doubt, will derive from it incalculable relief. Moreover, composers and aestheticians may here study the accents of anguish: the Bohemian master has most daringly put the latter under contribution. That the *Ballade* is by Dvořák is a guarantee for its being free from commonplace. But is the piece a ballade? Elegy would, in our humble opinion, have been a more appropriate title.

Études élémentaires et progressives pour Violon et Piano (ou pour violon avec accompagnement d'un second violon). Par H. E. KAYSER. (Edition Nos. 7397a, b, c, and 5610a, b, c; each book, net, 1s. 6d.) London: Augener & Co.

THERE is no lack of violin studies for advanced students, but easy progressive studies are by no means over-plentiful. Among those that exist Kayser's rank with the very best. They are excellent both for fingering and bowing. As to variety of matter for practising, they may be said to be unsurpassed. Almost every kind of bowing

M. MOSZKOWSKI'S "MINIATURES."

Op. 28. N^o 4.

Allegretto grazioso.

PIANO

p

ten.

pp

The musical score is written for piano and consists of five systems of music. The first system is marked 'PIANO' and 'p'. The second system has a 'ten.' marking. The third system is marked 'pp'. The score is in 3/4 time and D major. The first system has a treble staff with chords and a bass staff with a melodic line. The second system has a treble staff with chords and a bass staff with a melodic line. The third system has a treble staff with chords and a bass staff with a melodic line. The fourth system has a treble staff with chords and a bass staff with a melodic line. The fifth system has a treble staff with chords and a bass staff with a melodic line.



sempre legato

p

più f

cresc. e string.

ritard. pesante ff

in tempo

pp

ten.

The musical score is written for piano and strings. It consists of six systems of staves. The first system begins with the instruction 'sempre legato' and a piano dynamic 'p'. The second system includes a triplet of eighth notes and a 'più f' dynamic. The third system continues the melodic and harmonic development. The fourth system features a 'ritard. pesante ff' instruction, indicating a slowing down and a fortissimo dynamic. The fifth system includes a 'cresc. e string.' instruction, suggesting a crescendo and the entry of strings. The sixth system concludes with an 'in tempo' instruction and a 'pp' dynamic, followed by a 'ten.' (tension) marking. There are four asterisks (*) placed below the staves, likely indicating repeat signs or specific performance points.

This page contains six systems of musical notation for a piano piece. The notation is written for piano, with treble and bass staves joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The piece features various musical notations, including notes, rests, and dynamic markings. The first system includes a *ten.* marking. The second system includes a *pp* marking. The fifth system includes a *ten.* marking. The sixth system includes a *pp e tranquillo* marking.

ten.

pp

ten.

pp e tranquillo

is introduced, from the plainest to the most artful. Nor are they disagreeably dry—dryness being avoided by a natural flow of the principal violin part as well as by the accompaniment of the pianoforte or a second violin. This accompaniment, although contributing to the amenity of the studies and to the steadying of the student in time and tune, is not, however, indispensable. As preparatory practice to Kreutzer's famous *Études* we cannot too warmly recommend Kayser's work, which, we need hardly add, has the bowing and fingering carefully and minutely marked.

Biographical Dictionary of Musicians: with a Bibliography of English Writings on Music. By JAMES D. BROWN. Paisley and London: Alexander Gardner.

THE following extracts from the author's preface will enable the reader to estimate the scope and nature of the work:—"It aims at conciseness in every particular, and each notice is so arranged that any fact of a biographical and bibliographical character may be readily found. All anecdotal and gossipy matter has been suppressed, the intention of the Editor being merely to put forth a work of utility. . . . Prominence has naturally been given to British musical biography, and no one whose life or works seemed of interest has been knowingly omitted. The bibliographical character of the work accounts for the presence of many names of minor importance, and accordingly no apology is offered for the comparative insignificance of any name throughout the book. The notices of foreign musicians are confined to such as claim attention by their acknowledged eminence, or by their connection in any way with Britain." A concise and comprehensive dictionary dealing adequately with the musicians of this country as well as with those of the Continent has been long felt as a want. Mr. Brown has taken much pains to supply what was needed, and in this has been fairly successful. We shall not enter into a minute criticism of the biographical dictionary, but confine ourselves to some hints for its improvement. The principal faults of the work are attributable to the absence of a ruling principle. Mr. Brown was guided by several principles which at times interfered with each other. The notices of the first-class Continental musicians are all that can be reasonably desired in a dictionary of this nature, but most of those of the lesser lights are sadly deficient. On the other hand, we meet with many British composers, players, singers, and writers who have no business to be there. Surely the fact of a musician, or a person who pretends to be one, having had the indiscretion of publishing a song, instrumental piece, pamphlet, or book, does not entitle him to the immortality which a dictionary can give him. Forgetting is the kindest thing one can do in many of these cases, and in not a few the pillory would be more suitable than a niche in a temple of fame. In a biographical dictionary, even if bibliography is made a special feature, an intelligent selection is indispensable. The omission of fifty nonentities, moreover, would give room for fuller accounts of men of real importance. Unless just proportion is observed, and insignificant men and things are ignored, the value of such a publication is much impaired for those who are not proficient in history and bibliography. Mr. Brown's book smacks too much of localism, a quality which does not agree with universality. Here and there critical remarks are added to the biographical and bibliographical ones. We think they should be either altogether omitted or more generally introduced. At present we find them where they are least needed—namely, in connection with names that are household

words. In this department conciseness, and pointedness too, are sadly wanting. A disquisition on Mendelssohn's songs without words seems to us out of place, and three or four lines on the merit of Löwe as a ballad composer would have sufficed. Frequently useless publications are referred to for further information (for instance, *sub voce* Liszt), whilst real authoritative ones are ignored. We missed notices of the following notabilities:—Samuel Scheidt (one of the most distinguished German composers of the 17th century), the brothers Hillemacher, A. Coquard, Algernon Ashton, H. Lavoix, M. Lussy, and H. Riemann. The last-named writer's *Musik-Lexicon* ought to have been in the hands of Mr. Brown when he compiled his dictionary. We wish also to draw the author's attention to the misspellings in foreign (especially German) titles of works (for instance, *sub voce* Brahms). This criticism has very much the appearance of a tremendous cutting up, nevertheless we regard Mr. Brown's handiwork with respect and even affection. In fact, his dictionary is so good that we wish it to be better.

How to Play the Fiddle, or Hints to Beginners on the Violin. By HENRY WILLIAM GRESSWELL and GEORGE GRESSWELL. London: Field & Tuer; Simpkin, Marshall, & Co.; Hamilton, Adams, & Co.

DOES this little book teach "How to Play the Fiddle?" No, it does nothing of the kind. The title is indeed quite a misnomer, and was in all probability suggested by the publishers. Useful hints, however, may be gathered from the publication; the most practical ones are these: If you wish to buy a violin ask the advice of a connoisseur; and if you wish to learn to play the violin, apply for lessons to a good teacher. But if the incipient violinist abandons the expectation of getting any assistance in the acquisition of the difficult art of violin-playing, he will find in the little book of the Messrs. Gresswell (enthusiastic amateur fiddlers themselves, we have no doubt) much pleasant, harmless, and even profitable reading. Let him, however, regard them as chatty friends, not as weighty authorities.

The Voice Musically and Medically Considered. By ARMAND SEMPLE. London: Baillière, Tindall, & Cox.

THE author has divided his book into two parts; the first set apart for the musical, the second for the medical considerations of his subject. His qualifications for treating the latter division are scientific and unquestionable; for the former, sentimental and doubtful. He employs a term for the *tenore leggero*, namely "Contraltino," which is more creditable to his powers of invention than to his accuracy. It is not to be found in any of the dictionaries or other standard books of reference which treat of the voice and its various grades of classification, neither is there any satisfactory explanation given by him concerning it. He speaks of the *falseto* voice, but like all other medical men who have "investigated the subject," as they call it, he merely recognises its existence, and does not account for its production, or describe it properly. To take one example. On page 35, he says that "the falseto voice is usually more veiled than the head voice." Those who have heard some of the best counter-tenor vocalists of the present and past hold different opinions. On page 40, where he gives the compass of his "Contraltino" in the tenor clef, he makes the compass of the "Head Voice" higher than the falseto. He is so far consistent in this

that he does the like throughout for all voices, which he assumes to be capable of such subdivision. In the hints for the cultivation of the voice there are some interesting passages, but they are quotations. In the references to the management of the breath, it would have been more satisfactory if the author had trusted to his medical knowledge, and told his readers that all breathing should be automatic, and that no thought should be taken concerning it, because he must know that so soon as the attention is drawn to the mechanism of the breath, the pupil sets up artificial methods for his own convenience, and often to his own hindrance. On page 62—"as a matter of curiosity"—ne gives in music-type the notes produced by certain animals. These are curious and interesting enough, but they all exhibit the qualifications of the author for dealing with a musical subject. He tells us that "the lion's roar rang out in *Marcato mode*," whatever that may be. To this we say "ne sutor ultra crepidam," and on this principle we refrain from offering any comment upon the "medical considerations," because it is our fortune to know as much about medicine as the author does about music. As the work is designed to be of "some service, however trifling, to the vocalist and voice-user generally," it is a pity that certain aspects of the question should have been introduced into the book, they may be useful to the medical profession, but they are likely to be absolutely repulsive to "the vocalist and voice-user." The "puff direct" for a quack machine which the pages contain is, to say the least, most undignified.

MINOR ITEMS.

THE 37th part of the *History of Music* (Cassell & Co.) treats chiefly of the æsthetic worth of the music of Wagner and Berlioz, and gives a tolerably fair and impartial summary of the lives and labours of both composers.—The music of "The Faithful Shepherdess," containing the choruses, dances, and instrumental pieces, as performed at Coombe, June and July, 1885, by the Rev. A. WELLESLEY BATSON, Mus. Bac. Oxon. (Novello & Co.), contains some pretty part-writing for voices, which was doubtless an effective addition to the performances. The dance-music, while it may have served a good turn, is deficient in originality and invention. The similarity of the rhythm in the dances for the Maypole and for the Satyrs may have been required by the exigencies of the drama, but if the work is adopted by choral societies, it may be considered as somewhat lacking in musical resource.—"Footprints of the Saviour," a sacred cantata by EDMUND ROGERS (Curwen & Co.), does not appear to aim at a very high artistic standard, but may be placed in the category of those works which have been called into existence by the popularity of "Christ and his soldiers," and may achieve a certain amount of success.—"Ecce Homo," by WILLIAM JOHNSON (Novello & Co.), is a work of similar import, but of even less ambitious workmanship. They may serve some useful end, but they are not elevated as artistic efforts.

Concerts.

CRYSTAL PALACE.

THE combination of the genius of Shakespeare with that of Mendelssohn in the "*Midsummer Night's Dream*," was well represented on the 16th at the Crystal Palace, when the play was given on the stage of the theatre, under the direction of Messrs. Oscar Barrett and James Fernández.

The fine band of the company, conducted by Mr. Manns, gave a most perfect account of the beautiful music, and the whole piece was remarkably well performed. It was originally intended to give the performance in the open air, but on placing the possible gain of effect in the woodland scenes against the very probable antagonistic influence of the weather it was resolved not to make any "new departure" at Sydenham in this respect. The decision was wise, inasmuch as the representation of Wednesday was at once rich in fancy, delicate idealism, and theatrical effectiveness. The audience are in the region of enchantment directly they gaze upon the scene of the wood in which Puck starts upon the tricky gambols imagined by Shakespeare. A gnarled, wide-spreading oak forms the centre of the stage, which is elsewhere brightly illumined by the moon. The fairies are Madame Katti Lanner's juvenile pupils, who dance to the melody of a couple of Mendelssohn's *Lieder*, scored for a band. Oberon and Titania bear upon their foreheads electric lamps, the fairy queen's bower is luxuriant in floral growth, boy-elves sing the vocal music, and when the bewitched weaver, wearing the ass's head, is caressed by Titania, little fairies dance around them whilst scattering blossoms on the mound on which their monarch is resting. Mr. Fernandez played Bottom with bluntness and self-importance, not contradictory to the nature of the character. The peculiarities of the other Athenian workmen were cleverly individualised throughout, especially in the "Pyramus and Thisbe" scene. Miss Alma Murray played Titania with dainty grace, and looked the part to perfection. Miss Addie Blanche was an active Puck; the Misses Fanny Ensom and C. Houlston and Messrs. Grahame and W. Herbert represented the quartet of lovers, Mr. F. Rodney, Oberon, and Mr. J. Beauchamp, Theseus. The performance was received with the heartiest approval.

RICHTER CONCERTS.

THE fifth Richter Concert opened with Mr. F. H. Cowen's overture, composed for the inauguration of the Liverpool exhibition, which was interrupted at the original performance through the ill-mannered blundering of the officials of that place. So that it may have been said to have been given for the first time in its entirety at these concerts. It is beautifully written, the allegro is very melodious, and the introduction of the "Gotha" Chorale, written by the late Prince Consort, is of excellent effect, and the final fugue is cleverly managed. The composer was called to the platform to receive the hearty greetings of the audience. Mr. Charles Hallé played the E flat Concerto of Beethoven, and the "Eroica Symphony" of the same composer was included in the concert, which also contained the "Scene d'amour" and the "Queen Mab" scherzo from the "Romeo and Juliet" of Berlioz. Two concerts were given in one week, on the 7th and 10th, consisting of selections from Wagner's *Tristan and Isolde*, and *Siegfried*. The vocalists were Miss Pauline Cramer, Madame Thérèse Malten, Herr Gudehus, and Herr Henschel. The effect of the music was somewhat marred by the absence of scenic effects, and, as Wagner has stated, and his admirers affirm over and over again, that his "art creations" can only be properly judged when they are associated with all the elements required for their perfect performance, no opinion need be offered.

Mr. H. Franke gave a Wagner Concert at the Albert Hall on the 16th, under the direction of Herr Richter, and was rewarded with a fair share of patronage.

The new symphony by Bruckner, which was to have been given on the 21st, was postponed, and so the oppor-

tunity for hearing a work of which the Viennese correspondent has spoken of so highly was deferred to another time. At the last concert of the season Beethoven's "Messe Solennelle" was given.

RUBINSTEIN'S RECITALS.

THE cycle of performances illustrating the historical progress of the art of music for the pianoforte were supplemented by an additional recital which was made up of extracts from the composers whose works had been given during the series. It took place on Friday, the 11th, and St. James's Hall was so crowded that not even standing room was attainable.

The final, the seventh, performance was noteworthy from the fact that the composers were all Polish or Russian—Chopin, Glinka, Balakireff, Cui, Korsakoff, Liadoff, Tschalkowsky, Nicolaus Rubinstein, and the player. The best performance of the programme was distinctly found in the rendering of the studies by Chopin, which produced a great measure of delight for the audience. Rubinstein's reading of four pieces by Tschalkowsky, of three by Glinka, and three pieces of his own were next in point of interest and excellence. There was little, if anything, in any of the other works which would justify their introduction on any other ground but that of patriotism. They were all mostly pale reflections of great thoughts of greater men. As imitations they sincerely flattered their originals, but they said little in favour of the independence of those who had appended their names. One could not help admiring the motive which induced the great pianist to bring them forward, in order to show the world that art exists in Russia. The information derived through them is that a school has been instituted, and that it has fostered many earnest disciples. The solution of the question as to whether they will be able in course of time to extend any influence of value, must be left for the generation yet to come. For the sake of the universality of art, it may be earnestly hoped that the answer will be gratifying. The success of the recitals has been beyond expectation. Over £5,000 has been received as payment for admissions, out of which, of course, Rubinstein takes a large share. He deserves his success, for never has any player accomplished so gigantic a task so satisfactorily. He has not only pleased his audiences, but he has instructed them. The basis of his scheme, that of showing the growth of the art of writing for keyed instruments, is not new, it is true, for it was done some thirty years ago by Mr. Charles Salaman. Mr. Pauer has also accomplished something of the same kind, and Herr Bonawitz has also made the plan familiar to his patrons, but it was reserved for Rubinstein to carry the matter to a greater issue by extending and elaborating the examples brought forward, and to carry it out in a fashion which has commanded admiration from all. The recitals have been given in the principal European capitals, and, although the fact has not been prominently stated, it is believed that this is to be the last artistic *tournee* he intends to make. If so, he cannot but be well satisfied with the welcome he has received, and the substantial reward he carries away with him.

MR. CHARLES HALLÉ'S RECITALS.

THE interesting programme which Mr. Hallé has provided for the delectation of his patrons at the Princes' Hall on successive Saturdays have been attractive, and, it is hoped, profitable. Familiar works given in the most artistic and accurate style are not only pleasing, but they

are instructive. Among the new works presented may be mentioned that brought forward on the 19th, namely, Kiel's quartet in A minor, Op. 75, played by Mr. Hallé, Madame Norman-Néruda, Messrs. Ries, Straus, and Howell. The work is in five movements, is cleverly written, with due regard to needful requirements. There are many points of interest in the work, and there are some flowing melodies and able employment of the instruments. Some portions are, however, somewhat trite and uninspired, but it is all so constructed that it extorts admiration even if it fails to move the heart.

A band of Russian singers, some sixty-three in number—men, women, and children—under the direction of Count Dmitri Slaviansko D'Agrenoff and his wife, all habited in gorgeous national costumes, gave two concerts at St. James's Hall on the 16th and 18th. Their programme consists of a series of songs, sacred and secular, of a quaint and wild yet pleasing and novel type, all sung in the Russian tongue. The quality of the soprano and tenor voices is not good; the basses are, however, exceptional. There are some who sing the lowest notes only, giving out sounds like pedal pipes as low as double B flat. The leader, who has a pleasing voice, sings some of the songs, and the choir take up the burden. The entertainment is divided into three parts. At the commencement of each the members of the choir enter from each side of the platform and march with solemn stateliness to their appointed places. The leader stands in the centre, conducts with his hands, his back to his choir. The harmonium is used occasionally as accompaniment.

CARL ROSA OPERA.

CARL ROSA began his season of opera in English, at Drury Lane Theatre, on May 31st, and continued it for four weeks, ending on June 27th. Seven performances weekly were given, the seventh being a morning representation on Saturday. He had an admirable prospect of success, as he has deservedly won some degree of favour with the British public, and especially with that section dwelling in London. For the first time for many years, also, the Queen had signified her desire to patronise English opera, and had taken the royal box for the whole season. The patronage received by Mr. Carl Rosa was encouraging, and, unlike the result of the experiences of his former years, he will probably gain a profit after covering all expenses.

This is the result that all would like to see in the matter. There seems to be no valid reason why the expenses of a series of operatic performances should be greater in London than in the country, or that, with all its boasted patronage of art, London should, in the matter of substantial support, be far behind the provinces. It is quite possible to believe that Londoners are more cautious in their choice of certain things to support, and that in the country those who like this form of entertainment will take anything and everything that offers. It is true that many of the smaller towns are willing to be guided by the opinions expressed in the London papers, and will follow where *they* lead. The larger towns may or may not hold similar views; but audiences in all parts are getting to know good from evil, and to form opinions of their own. Mr. Rosa knows this as well and as perfectly as any one in his line of business; but he is sometimes apparently guided by those who are supposed to influence the public, and he spends large sums of money in the

production of works which can never repay him for his outlay, and recoups himself by placing old and favourite works upon the stage, which always fill his treasury, though they are often given with the inferior members of the company, the shabbiest scenery, and with so little attention to detail, or respect for the author's intention, that they are literally hustled through from beginning to end. Some of the actors are allowed to introduce any *impromptu* "clowning" business to catch the gallery, and the members of the orchestra indulge in all sorts of musical practical jokes unchecked. This has been the case with Balfe's *Bohemian Girl*, at Drury Lane, this season. Yet in spite of this treatment, the performances have drawn the largest and most profitable houses, *Carmen* and *Martina* dividing the honours next in rotation.

The new opera, *The Troubadour*, is the saddest failure in the record of the Carl Rosa company. It was originally called *Guillem de Cabestanh*, after the name of the hero; but there being some fear somewhere that it would be irreverently spoken of as "William of the Cabstand," the name was changed to the *Troubadour*, notwithstanding the existence of Verdi's opera with the same title. The story is loathsome and revolting; and despite the ability which Mr. F. Hueffer is supposed to possess, and which he claimed for himself in his former opera *Colomba*, the book is unintentionally humorous, and as amazingly ungrammatical as it is undramatic. He sneered at the authors of operatic *libretti* in his preface to *Colomba*, and wrote a worse book than either Bunn or Fitzball (the objects of his particular scorn) had ever given to the world. His *Troubadour* is distinctly inferior to *Colomba*, with an additional quality that might have prevented its production had it been a drama taken from the French. However, it is not likely to live, even though it is associated with some very clever music by Mr. A. C. Mackenzie, who also set *Colomba*. Whether the composer felt himself "handicapped" by the book or not, or whether he had no power to furnish melodies to the words, matters not. Certain it is that there is very little that can be called melodious, beyond a contralto song. Mr. Mackenzie has concentrated his strength in the orchestration, and this is, from the beginning to the end, a masterpiece of colour. The colour delights the mind by its variety, and the ability displayed in its manipulation. It is, therefore, a matter for the greatest regret that the outline upon which it is laid should be so feeble in drawing and ponderous in design. For the purposes of record, it may be stated that the work was produced on June 8th, with Madame Valleria, Miss, Burton, Miss Vadini, Mr. Barton McGuckin, Mr. Leslie Crotty, Mr. Barrington Foote, and Mr. H. Beaumont, as representatives of the chief characters.

The other operas which have been given during the season, besides those already named, have been *Nadeshda* and *Esmeralda*, by Goring Thomas, *Manon*, by Massenet, *Faust*, by Gounod, *Mignon*, by Ambroise Thomas, and *Le Nozze di Figaro*, by Mozart. Madame Marie Roze, Madame Georgina Burns, Miss Jenny Dickerson, Madame Julia Gaylord, Mr. Scovell, Mr. C. Lyall, Mr. B. Davies, Mr. Max Eugene, Mr. James Sauvage, Mr. Aynsley Cook, and others, have supported the various casts; Mr. Carl Rosa and Mr. Goossens have divided the duties of conductor. A thoroughly good orchestra, with Mr. Frye Parker as leader, and a competent chorus, have given due effect to that share of the work in which they were severally concerned. No single opera by Wagner has been presented, though there are several in the *répertoire*. Is this because Wagnerian opera in English is not attractive?

ROYAL ITALIAN OPERA.

UP to the time of going to press the opera season at Covent Garden Theatre has been most successful. The members of the company brought together by Signor Lago, the new *impresario*, have done their work right well as a whole, the public has been satisfied, Italian Opera has one more chance of existence, for it has been shown that it can be made attractive with a fairly good *ensemble*, without the expense and annoyance attendant upon "the star system." There has been also an agreeable list of works presented, all interesting for themselves, all made particularly so by the manner in which they have been given, and the opportunities they have afforded for introducing some new and excellent artists to the public. Thus *Rigoletto* brought forward Miss Ella Russell, an American vocalist, in the part of Gilda. She has a beautiful voice of extensive and exceptional compass, sings with taste, expression, and finish, and with a pure, steady tone. She acted with intelligence and earnestness, both in this opera, in *Lucia*, and in *Linda di Chamouni*, and she proved herself to be a great and valuable accession to the ranks of operatic artists who can sing in Italian, after the Italian style. Verdi's *Il Ballo in Maschera* introduced another American singer, who calls herself Mlle. Valdi. She sang the music allotted to the part of the page Oscar in a sweet and charming style, and took the audience by storm. Her second essay as Elvira (Donna Sol) in *Ernani*, was not quite so successful, as she did not show sufficient tragic intensity in her acting, or dramatic breadth in her singing. The other parts in this opera were so well filed that the best performance possible was presented to the audience. The male vocalists in this, and in other operas, may be spoken of presently, as there are yet one or two more aspirants for vocal honours in London, of the gentler sex, as yet unspoken of.

Mlle. Theodorini, a fine dramatic vocalist, made her first appearance as Valentine, in *The Huguenots*, and made a fair if not remarkable impression. She has a high reputation on the Continent, but she comes to England a little too late to secure an equal degree of favour here. Her voice seemed somewhat veiled and worn, but she sang right well, and acted with power. When she appeared in *La Gioconda* all her best qualities were exhibited, and it was easy to see upon what firm basis her fame had been established abroad.

There are other female artists still "underlined," who are to appear before the season ends, and as Mesdames Albani, Scalchi, and Cepeda are already well known in this country, it is needless to say more than this truism, that out of the strong list of names some will be destined to comparative failure, while others may make great success. Much was expected from the clever and beautiful Russian vocalist who is called Lubatovi in the bills, but who in her own country answers to a less euphonious cognomen, which ends, like many Russian names, in a sort of sneeze. She has a voice almost as pretty as her face, and made an interesting *début* in *Lucrezia Borgia*, as Maffio Orsini. It was understood that she had not had the opportunity of a rehearsal before performing the part, and had not seen it acted. The fact that she got through the business of the scene without any serious mishap was all the more creditable to her, although she did not succeed in rousing the audience to enthusiasm by her singing.

Among the baritone vocalists, Signor D'Andrade made the most distinct effect in every part he played—*Rigoletto*, St. Bris, Riccardo, the King in *Ernani*, especially, his most distinguished character, alike from its own posi-

tion as from his manner of performance. He is remarkably gifted for so young a man, and has a good career before him. M. Maurel, the famous French baritone, of great fame in London, and of large experience, made his *rentrée* as Don Giovanni, and was well supported by a capital company. Signor Carbone is the *basso buffo*, playing such parts as Masetto in *Don Giovanni*, and the Marquis in *Linda*. The basses are tolerably represented by Signori Pandolfini, Monti, and Pinto; and the tenors are Signori Marini, Runcio, and Gayarré. The last-named, though kept away for a few days by a cold caught through the variableness of "this assortment of climates" we have had to suffer, has been singing splendidly, and has delighted all his old admirers, and made many new friends.

One of the most noteworthy features of the season has been the excellence of the chorus. Nearly all the old worn-out voices have been replaced by fresh and vigorous ones, and that part of the entertainment which had to be endured as a necessary evil is now one of the most enjoyable pleasures of the performance. There is a splendid band, and Signor Bevigiani, the conductor, by his earnestness and sympathetic appreciation, has secured for the audiences (which have been very good) some of the best possible performances of the operas produced.

PHILHARMONIC SOCIETY.

THE season ended on the 2nd with an excellent performance of the works selected for the programme, which were: Mozart's symphony in G minor; some songs by Beethoven and Schubert, sung by Madame Christine Nilsson; Beethoven's violin concerto, remarkably well presented by Herr Ondricek; Berlioz's overture, "Le Carnaval Romain," and a new orchestral suite expressly written at the invitation of the society by Herr Moszkowski. In his choice of the form of the suite for the expression of his musical thoughts, the composer permitted himself a degree of latitude which would have greatly interfered with the carrying out of a more classical design, such as that which is displayed in the endeavour to portray the story of "Joan of Arc," the symphony produced last season. The suite is a most charming work, and contains all the grace and delicacy which distinguish his pianoforte compositions, with many other qualities which naturally arise out of deft dealing with extended means. Here we have orchestral colour superadded to melodic fancy, and the result is a series of pictures varied in character, and yet all indicative of power of treatment and fertility of invention.

There are five movements in the suite, each written in an independent style, best suited for the composer's genius, and only one—the first—which makes any attempt to observe the form and pattern known as classical. This is an *allegro*, and in it are found some of the happiest ideas happily and forcibly expressed. The second movement, "allegro gioioso," is remarkably bright and lively, with instrumentation whose delicacy is most fascinating. The third is a theme with variations, and in this all the piquancy of treatment for which the composer is famous, finds full scope. Its theme is dealt with in imitation, as a rapid, ceaseless passage for violins, as a staccato movement, as a continued melody for flute, then treated after the style of Hungarian melody, then as a rhapsody for violin, after as a pizzicato, and finally as a subject for rich and varied harmonies, the whole worked out with consummate taste and skill, and productive of the most pleasing effects. An intermezzo, minuet-like in character, is the fourth movement, and the fifth in the form of a "perpetuum mobile" brings the work to an

animated conclusion. The audience received each section with the heartiest welcome, and recalled the composer (who conducted his work) to the platform three times at the conclusion to signify their delight which his graceful and clever music had given them.

Musical Notes.

THE *reprise* at the Paris Opéra of Saint-Saëns' *Henry VIII.* seems to have been only a *succès d'estime*, although the benevolent critics try to persuade themselves and their readers that it was more.

THE Opéra celebrated, on the 22nd of May, the 500th performance of Halévy's *La Juive*. Some vigorous verses were spoken by Duprez, the veteran tenor, who was welcomed by M. Lasalle, the leading artist of the house.

THE most important musical event of the last two months to be recorded in connection with Paris is the first performance, at the Trocadero, on the 22nd of May, of Gounod's *Mors et Vita*. The soloists, Mme. Krauss, Mme. Conneau, M. Faure, and Mr. Lloyd, were excellent; but the chorus left much to be desired. Of course the Parisians found the work too long and too heavy. Here are two critical utterances. M. Pougin writes in the *Ménestrel*: "The truth is, in my opinion, that the score of *Mors et Vita* is not a masterpiece, but a remarkable work, sometimes a little monotonous, in consequence of the obstinate employment of certain *procédés*, especially of too excessive development (the performance lasted no less than three hours), and in which one meets with several pieces of real beauty and some pages of the first order." The remarks of a writer in the *Art Musical* consist of a curious mixture of sense and nonsense: "*A tout seigneur, tout honneur*. Last fortnight brought us *Mors et Vita*. Let us speak of Gounod. This last outcome of his genius is a truly beautiful work, beautiful in its *ensemble*, sublime in some of its parts, and French all through. French—that means something at the hour of musical Germanising through which we are passing. . . . In *Mors et Vita*, as in the *Redemption*, and also in the French paraphrase of the psalm *Super flumina*, the native qualities of the master have served him marvellously: the style, which is always elegant and often grandiose, exhales a perfume of intense poetry. It is feminine in many parts, it is effeminate in none."

AT the Éden-Théâtre was lately produced a new Italian ballet, *Brahma*, the music of which is by Signor d'All' Argine. Gondinet's ballet, *Viviana*, with music by MM. Raoul Pugno and Clément Lipacher, is promised for next winter. There are also rumours that the director of the Éden-Théâtre, M. Plumket, intends to make subsequently, in conjunction with M. Lamoureux, some Wagner experiments.

THE Russian choir, under Dimitri Slavianski's direction, has excited much admiration in Paris. What struck the hearers most was the "homogeneity of execution."

SOME weeks ago, were sold at the Hôtel Drouot (Paris), the celebrated Stradivarius quartet of the late M. de Saint-Senoch. The prices realised and the buyers were:—7,000 francs for the violin of 1704 (M. Bachelez, an amateur of Neuilly); 15,100 for the so-called *Chant de Cygne* of 1737 (M. Edgar de Saint-Senoch); 8,000 francs: or he viola of 1728 (Mme. de Saint-Senoch); 12,200 francs or the violoncello of 1696 (M. Dammien d'Aytre). These instruments had cost M. de Saint-Senoch respectively

12,700 francs, 17,500 francs, 19,000 francs, and 17,500 francs.

At the Rouen cathedral an oratorio by M. Charles Lenepveu was performed, which the composer wrote specially for the celebration of the *jête* of Jeanne d'Arc. A critic speaks of its austere grandeur, religious character, and independence of style.

GOUNOD is said to have been asked to write an opera for the Paris Exhibition of 1889, and to be inclined to take up a former project of his, namely, *Héloïse et Abélard*. This is one version of the report.

THE Irish composer, Mlle. Augusta Holmès, who lives at Paris, is engaged on a grand musical drama, entitled *Erin*. She has already composed a symphonic work to which she has given the title *Irlande*.

MM. JOSEPH DUPONT and Lapissida, the new managers of the Brussels Théâtre de la Monnaie, display great activity in their preparations for the winter campaign. They intend to mount Wagner's *Walküre*, and, perhaps, also Ponchielli's *Gioconda*. Among the singers already engaged are the tenor Engel, the baritone Giraud, the basses Bourgeois and Isnardon, and the Russian, Mlle. Léila Litvinof.

THE Sondershausen Tonkünstler-Versammlung (meeting of German musicians) passed off very pleasantly. Orchestra, chorus, and soloists did justice to the works performed, even to the difficult oratorio and symphonic poems by Liszt, who was again the hero of the gathering. We have culled the preceding, as well as the following notes concerning the festival, from German papers. Metzdorf's and Anton Upruch's string quartets obtained a *succès d'estime*. Anton Bruckner's fourth symphony reminded the hearers of the great masters, but not to the advantage of the composers; a quintet by the same hand seemed eccentric. Adolf Ruthardt's ballade for string quartet, Hans Bronsart's *Frühlingsphantasie*, Jean Nicodé's symphonic variations, Schultz-Beuthen's scene from *Faust*, *Am Rabenstein*, and Arthur Bird's *Carnival Scene*, are described as works in which the new wine of the composer's thoughts is put into new bottles. Four Hungarian Portrait Sketches by Liszt, orchestrated by his pupil Friedheim, made a very favourable impression. Professor M. E. Sachs and Dr. Hugo Riemann discussed an interesting question. The former stood up for the equal importance of the notes of the chromatic scale and an alteration of the keyboard and the names of the notes. Dr. Riemann came off as victor.

It is now certain that in the months of November, January, and February, Dr. Hans von Bülow will conduct six orchestral concerts at Hamburg. This series of concerts has been projected by the Berlin concert-agent, Hermann Wolff.

A FESTIVAL MARCH, composed sixty years ago by Spohr, has now been published (Kassel: Paul Voigt). It is a *pièce d'occasion* which the master wrote for the marriage of the Elector's daughter, the Princess Marie, with the Duke of Saxe-Meiningen.

THE Leipzig Liszt Society intends to celebrate in October the master's 76th birthday by a musical festival extending over several days. At a concert lately given by the Society the programme included the following compositions:—*Dolorosa*, a cycle of songs, by Adolf Jensen; Sonata in B minor for piano by Liszt; *Hexameron*, variations for piano, by Liszt, Thalberg, Pixis, Herr, Czerny, and Chopin; String-quartet in E flat major, Op. 127, by Beethoven.

THE first performance of Weingärtner's opera *Malawika* took place at Munich on the 4th of June. The work,

which is written on the lines of Wagner, and contains indubitable reminiscences of the latter's music, was well received.

CARL GOETZE, Kapellmeister at Kroll's Opera, Berlin, has completed an opera entitled *Judith*. Hofkapellmeister August Klughardt, of Dessau, has completed an opera entitled *Der Mönch*.

As the administration of the Vienna Court-Opera has refused leave of absence to the artists who were to take part in the Bayreuth performances, the original arrangements for the latter had to be considerably altered. *Tristan und Isolde*, which was to be conducted by Dr. Hans Richter, will now alternately be conducted by Herren Anton Seidl and Felix Mottl. The places of the Vienna singers and players will be taken by members of the Hanover Court-Opera. The casts of *Parsifal* are as follows:—Parsifal, Vogl and Winkelmann; Kundry, Materna and Malten; Amfortas, uncertain; Klingsor, Fuchs and Plank; Gurnemanz, Siehr, Wiegand, and Fischer. The casts of *Tristan und Isolde* are in their main features likewise settled: Tristan, Niemann, Vogl, and Winkelmann; Isolde, Materna, Malten, and Sucher; Marke, Wiegand, Fuchs, and Plank; Brangäne, Koppmeyer and, perhaps, Luger; Kurwenal, probably Franz Betz. The performances will take place from the 23rd of July to the 20th of August; those of *Tristan und Isolde* on Sundays and Thursdays, those of *Parsifal* on Mondays and Fridays. Since writing the foregoing, we have learned that some exceptions have been made by the administration of the Vienna Court Opera to their refusal to grant leave of absence.

THE complete score of Beethoven's music to the festival play *Zur Weihe des Hauses* has been found. Besides the overture, which alone was hitherto generally known, there are two choruses with interspersed vocal and instrumental solos, and ballet music and *entr'actes*. The style of the choral writing is that of Beethoven's latest period, that of the *Missa solennis* and the Choral Symphony.

THE *Ménestrel* relates that the Emperor of Germany has paid for the manuscript of Wilhelm's famous *Wacht am Rhein*, which was in the possession of a forester at Burgdorf, the round sum of 25,000 francs.

FROM Paris is announced the death, on June 3rd, at the age of 61, of Ernest David, the author of *La vie et les œuvres de J. S. Bach*; *G. F. Händel, sa vie, ses travaux, et son temps*; *Etudes historiques sur la poésie et la musique dans la Cambrie*; and, in collaboration with M. Mathys Lussy, *L'histoire de la notation musicale*. A *Vie de Mendelssohn* and a *Vie de Robert Schumann*, by Ernest David, are in the press.

WE have also to record the death of the organist and composer Heinrich Stiehl (b. at Lübeck on Aug. 6, 1829, d. at Reval on May 1).

WE have received for insertion the following note from Mr. Niecks:—"Thanks to a communication from Dr. Eduard Hanslick, of Vienna, I am able to correct a statement which I made, on what I thought good authority, in the second half of my article *Art and Patriotism* (June number of MONTHLY MUSICAL RECORD). Massenet's *Hérodiade* has not been performed at Vienna. And the distinguished critic informed me also that the same holds good with regard to the other operas of this composer."

MISS MARY CARMICHAEL and Mr. W. Nicholls gave a concert at the Princes' Hall on the 16th, at which a varied and attractive programme was agreeably carried out.

AT Mr. and Mrs. German Reed's entertainment on Whit-Monday, at the afternoon performance, Mr. Corney Grain gave, for the first time, his new musical sketch, entitled "Henley Regatta," which is very amusing, although most of the characters he describes, and the songs and imitations he gives, have done duty before in one shape or another.

SIGNOR MANCINELLI gave an orchestral concert on the 18th at the Princes' Hall, when he introduced several of his own compositions, which are clever, and ably scored, though somewhat Wagnerian in type. A boy pianist, Cesarino Galeotti, played Liszt's Hungarian Rhapsody, and extemporised on a given theme with remarkable skill.

AT the Wagner Society's meeting, on Thursday, the 17th, Mr. J. S. Shedlock read a paper on the music of *The Nibelung's Ring*, explaining the construction of the work. Miss Clare Leighton gave Brünnhilde's oration from the last act of *Götterdämmerung*.

MR. E. H. TURPIN has resigned the editorship of the *Musical Standard*, the organ of the organists, which post he has filled with credit and honour for several years, and Mr. John Broadhouse will return to the post he occupied before Mr. Turpin.

THE sketch-books of Balfe, an account of which was given in the March and April numbers of "The Lute," have been purchased from the widow by the Trustees of the British Museum, where they will keep honoured company with the MS. full scores of the several operas written by the immortal composer of *The Bohemian Girl*.

MESSRS. LONGMANS & CO. will shortly publish a book, written by Mr. W. A. Barrett, on "The History of English Glees and Part-Songs," a subject which has never been treated before.

MR. A. H. MANN, of Cambridge, intends republishing the forty-part song of Tallis, provided he can get the names of sufficient subscribers.

THE third annual festival of the Association of Tonic Sol-fa Choirs was held at the Crystal Palace on the 5th of June. A contest for three medals brought forward eight choirs, the Strand Choral Society winning the first prize. In the afternoon a concert was given by about 2,500 singers, with full orchestral accompaniment.

THE seventh annual report of Miss Helen Kenway's "Orphan School and Benevolent Fund for Musicians" shows that the work is prospering. If musicians took as deep an interest in the matter as they ought, the operations of the fund might be considerably extended.

ONE of the most celebrated German composers, Herr Jean Louis Nicodé, of Dresden, has added classes in theory of music to those for the higher development of pianoforte playing.

MR. HERBERT W. WAREING has proceeded (on May 27) to the degree of Doctor of Music, in the University of Cambridge. His exercise was a cantata for eight-part chorus, solo voices, and orchestra, entitled "New Year's Eve;" words by Lord Tennyson.

THE students of the Royal College of Music gave an interesting performance of Cherubini's *Water Carrier*, on the stage of the Savoy theatre, on the 24th. Taking into account the fact that none of the performers had ever appeared upon the stage before, the representation was highly creditable.

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